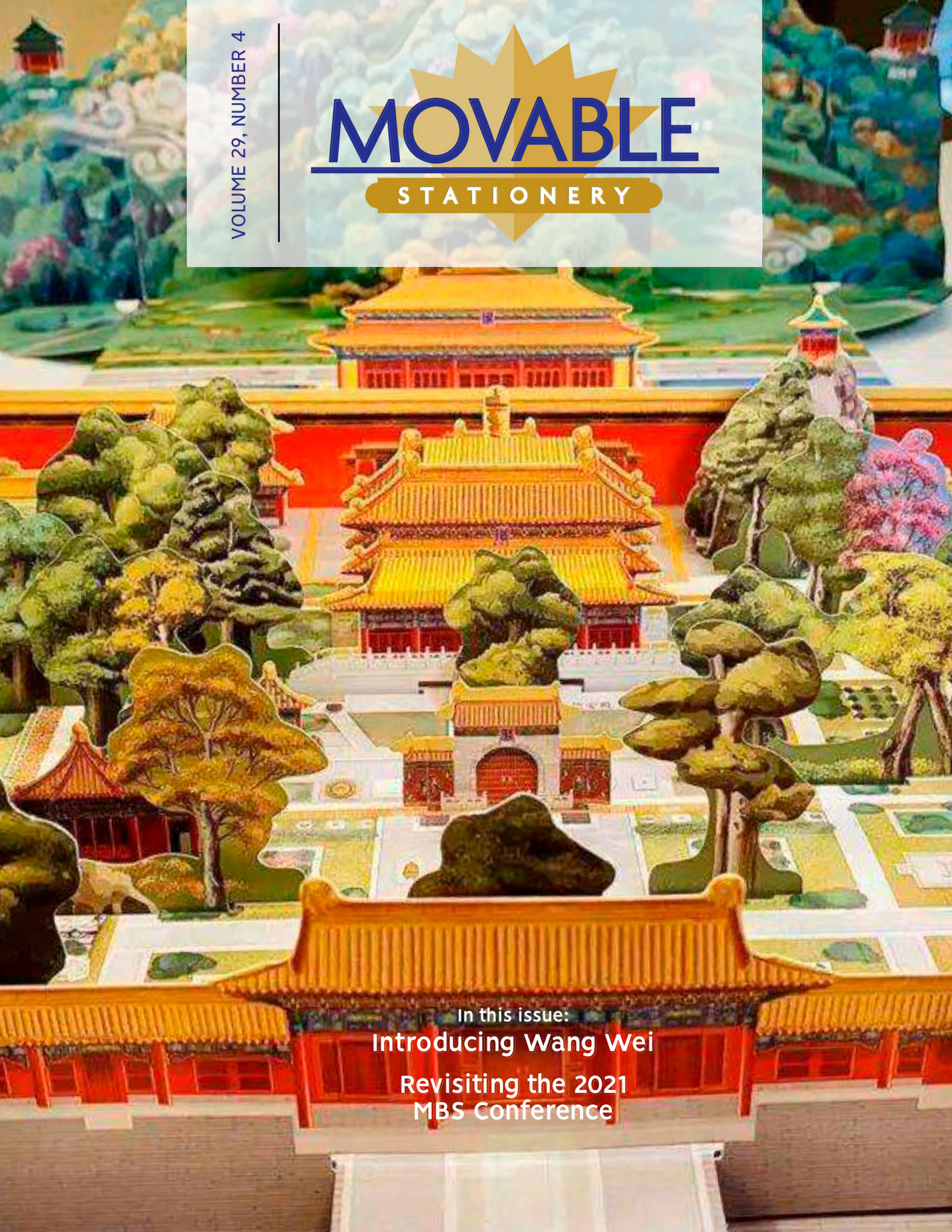
VOLUME 29, NUMBER 4

MOVABLE STATIONERY



In this issue:

Introducing Wang Wei

Revisiting the 2021 MBS Conference

IN THIS ISSUE

Though they are a small percentage of MBS membership, international members have been welcomed from the very start. At the 2021 conference, (as you will soon read) the international set REALLY represented. Our (first-ever!) hybrid conference allowed international participants to join from their very own international couches, and gave us a nice spike in international attendance. But perhaps more notably, our three big prizes went to international engineers: Wang Wei (China), Paul Johnson (U.K.) and Tito Perilla (Colombia). So keep your collector's search engines set for "abroad," and be sure to let us know what you find!

Shawn Sheehy, Director, MBS

In this issue we take a deep breath and dive headfirst into all the wonder we experienced at our first hybrid MBS conference, While reality at ground zero may have been Denver, Colorado, presenters were sharing virtually from as far as away as Germany. Celebrating the dual nature of our conference, Ellen G.K. Rubin, aka The PopupLady, reports on every exciting moment of the conference whether virtual or live. Then meet the winners of our top three prizes, peruse the list of new movable and pop-up books, and enjoy the latest reports of noteworthy movable news by Ellen in her *Poppits* column.

Bruce Foster, Editor-in-Chief, MS

On the cover: A close-up peek at the Meggendorfer Prize-winning work of Wang Wei.

This page:
The site of our main conference, the former bank lobby converted into a magnificent meeting space as part of the Magnolia Hotel, Denver, Colorado.

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VIRTUAL...

BY ELLEN G.K. RUBEN

"May you live in interesting times" is reputed—but never proven—to be of Chinese origin. Curse or blessing, we truly do live in very interesting times. The thirteenth (in a span of 28 years) Movable Book Society conference at the Magnolia Hotel in Denver, Colorado, September 30–October 2, 2021, was proof; it was both **virtual** *and* **real.** My reporting will only cover my physical presence in Denver.

I couldn't simultaneously participate in the **virtual** conference, which was recorded and will be made available selectively.

While **virtual reality** is primarily experienced through sight and sound and gives people the ability to travel the globe, being live in Denver made me feel the sensation of the collective sigh which expressed, "We did it! We are finally here." Last year's disappointment at cancelling the Conference was behind us. While few will know the extraordinary effort expended to create from nothing a **virtual** conference and an **in-person** one, most understood it was unique to have a bifurcated event. The conference committee, headed by our director, **Shawn Sheehy,** co-chaired by **Emily Martin,** and supported by **Denise Price, Jason Brehm, Isabel Uria, and Kyle Olmon,** put in a Herculean effort. It all paid off.

Being able to draw upon our **virtual** set-up, the conference began even before registration Thursday evening. There were **virtual** tours of the Special

..REALITY

REVISITING THE 2021 DENVER MBS CONFERENCE

Collections of the University of Denver and the Denver Public Library. **Alicia Bailey**, our on-site host, presented the exhibit, Movable Medley, which we would **physically** attend Friday night. The registration folder included a beautiful dioramic pop-up of the Boston Public Garden, a gift hand-made by MBS treasurer, **Denise Price.** And each attendee received a copy of **David Carter's *One Thousand and One Handbags*,** generously donated by the publisher, **Poposition Press.** Paper ballots for the Meggendorfer Prize were in our packets. The **virtual** ballots had already been tallied.

Matthew Reinhart started the **corporeal** program by conducting an open forum. Standing in front of a bank vault—the 1911 Magnolia building had been the First National Bank—Matthew talked about his path to becoming a paper engineer followed by a hands-on pop-up demonstration and workshop. Attendees gave their backgrounds and pop-up interests. Uttam Grandhi dazzled us with his **VR** app which allowed a **real** origami crane to appear to fly. Matthew left us saying his career had had its ups and downs, so he learned to "adapt and evolve." Everyone was masked, sometimes making it hard to hear their comments, but all complied for the safety of others.

We were so relieved to see **Ed Centeno** rolling up his sleeves to supervise the Silent Auction. Much like Kansas City, we had a surfeit of riches. Pop-up books lined the walls of the ballroom, the bar, and adjoining rooms. And they kept coming. The books for the Meggendorfer Prize had a

The lovely surprise take-home gift: a leporello tunnel card of the Boston Public Garden by Denise Price.

Matthew Reinhart kicked things off at the hotel on Thursday afternoon with a lively free form discussion of his personal PE journey.

separate table. There were several volunteers who pitched in, like **Heather Doyle-Maier**, and the MBS scholarship winners.

After a lovely dinner at the Magnolia, Shawn, Emily, and Alicia welcomed us, then Shawn introduced **Structural Graphics'** paper engineer, **Erik Hluchan.** He gave a brief history **in-person** of the company begun by **Waldo Hunt, Ib Penick,** and **Chris Kroll**. Pop-up and movable advertising, the company's main business, was assembled in Haiti, now in Mexico. There was a "Mad Men" mentality to the company then. A production highpoint was a magazine insert for Camel cigarettes, featuring Joe Camel, with a print run of 25 million pieces. A low point was their not accepting the Absolut vodka account which went on to be the most popular and successful one of its kind. Erik talked about process saying the company uses AutoCAD and not Adobe Illustrator for their work. Structural Graphics patents the mechanisms paper engineers invent.

The big WOW! of all the products Erik showed us was the 2018 Toyota Camry magazine insert made for the British ad agency, **Saatchi & Saatchi** and inserted into 50,000 targeted subscribers' of InStyle magazine. It was designed by **Shin Wakabayashi.** The double spread with fold outs opened with two paper car door handles with pads for one's thumbs. When opened, the Camry's dashboard appeared and on it a flashing beating heart icon followed by ONE'S OWN EKG! The heartbeat was to mimic one's excitement. It even had the new car smell. Erik's presentation was punctuated with video. He brought his suitcase full of samples to an evening's impromptu Show and Tell. What a delight!

Following Erik was **Matthew Reinhart** talking about his history and process. Always an artist, Matthew had been accepted to medical school. But art won over and Matthew wanted to be a toy designer. He apprenticed for **Robert Sabuda** helping to complete a book Robert was behind on. Matthew discovered he was good at making pop-ups and used his love of Eric Carle's work to incorporate collaged paper into his designs. Pairing up with Sabuda, they appeared on Martha Stewart and HSN (home shopping network). Matthew has won the Meggendorfer Prize for the ***Star Wars Pop-up Guide to the Galaxy*** in 2008 and ***Transformers: The Ultimate Pop-up Universe*** in 2014. He had two books vetted for this year's prize. In making his art and designs, he "feels like a child of twelve." Check out Matthew's Master Classes on YouTube.

Friday dawned a sunny day in Denver and we began the program with a hearty breakfast. I sit up front to catch as much of the presentations as I can, but I'm not unaware that a spontaneous "Show and Tell" continues all around me. We have to have formal presentations of this kind of sharing.

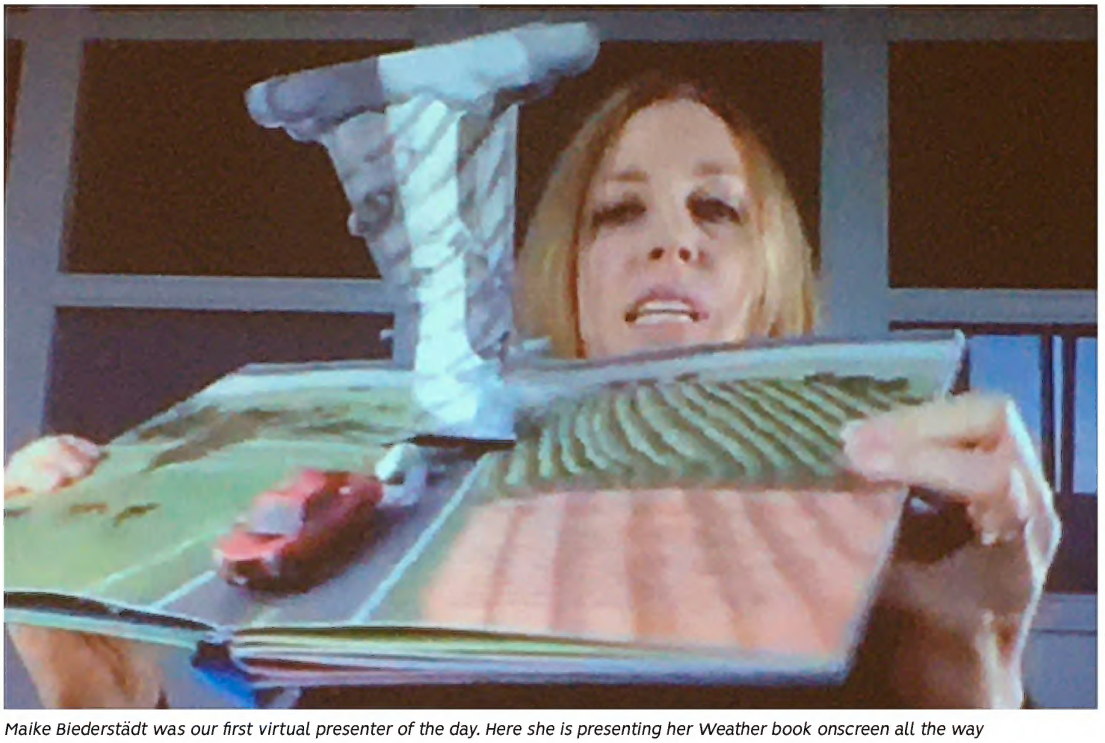
Our full day started with the **real Andrew Huot,** paper conservator from Georgia. He shared his preference for working on pop-up books which gets him away from repairing bibles and conservation issues with *Gone with the Wind.* It always bears repeating what he stressed, "Don't repair books with tape, electric or duct, or anything that is not reversible." I was grateful Andrew demonstrated common pop-up tears using clear archival paper tape. These are repairs I often have to do myself. He also showed how to reinforce weakened fan-folded structures, another common problem. Protecting books in slipcases and clamshell boxes was also suggested. Talas, in New York City, sells many of the tools and materials needed for conservation repairs. Of course, for very valuable books needing help, go to a professional. Many of Andrew's **virtual** workshops may be followed here.

Maike Biederstädt presented **virtually** from Berlin. (Don't you just love technology?) Maike shared with us her latest pop-up book, ***The Weather*** (Prestel), also available in English.

Shawn Sheehy, MBS Director and conference emcee, introduces Structural Graphic's Erik Hluchan.

The twisting tornado elicited the loudest "Aahs." It had both volume and action. She presented another book, ***What's in the Egg?*** and a board book series, Peek-a-flaps. Her beautiful ***Creatures of the Deep,*** "capturing movement from flat illustrations," is in its third printing.

Also presenting **virtually** was **Matt Holbein** and **Emily Brooks.** Their goal to promote environmental and botanical information and inspire the love of nature is embodied in their company, The Foliage Library. Their books, expanding from an octagon, go from linear to radial. They use bookbinding mesh to secure the various sections. The orientation of the text in these books is taken into consideration to enhance the theme. Some books have wood bindings fulfilling their goal of making each more elaborate. Their newest is the first of its kind with an odd number of sides.

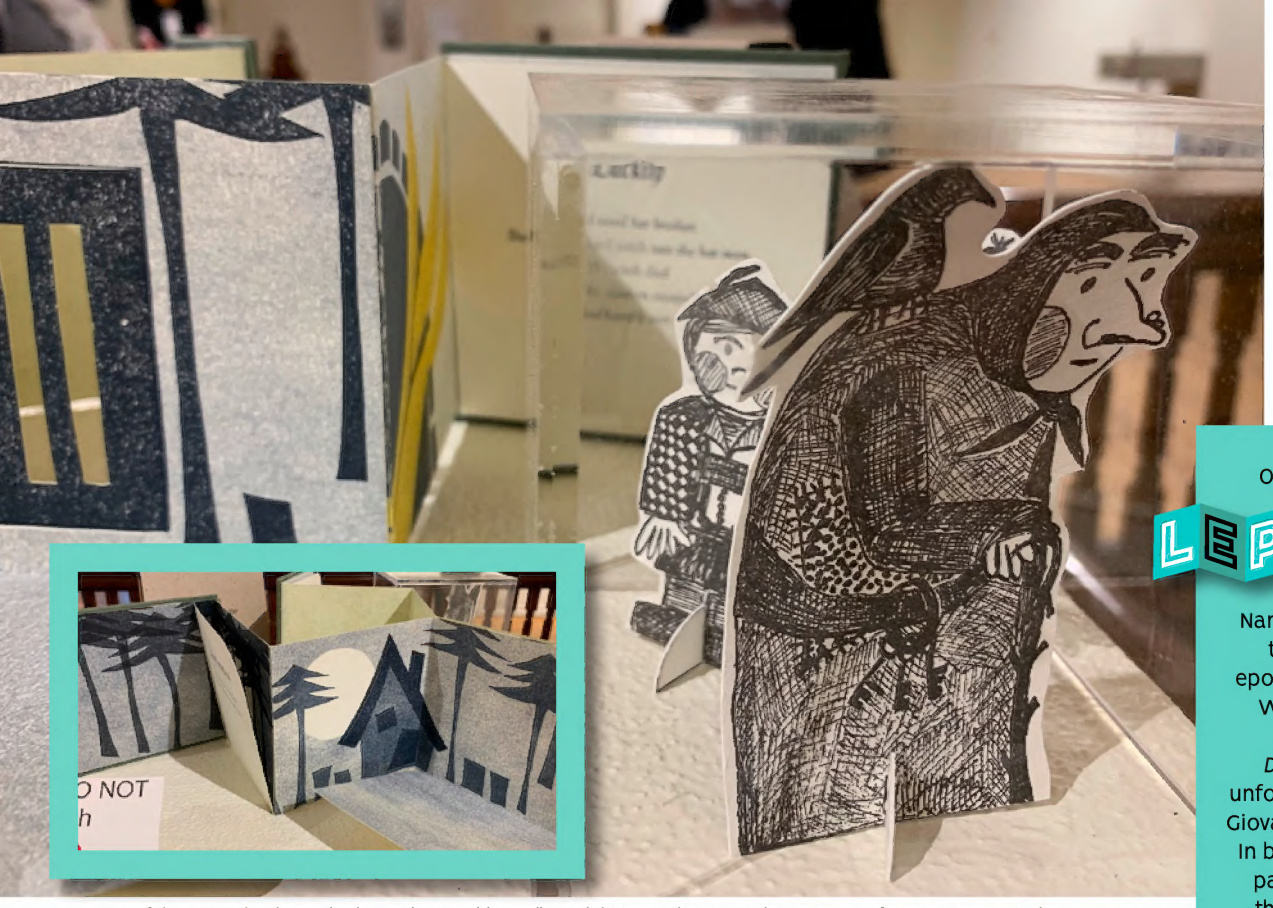


Maike Biederstädt was our first virtual presenter of the day. Here she is presenting her Weather book onscreen all the way from Germany.

A question from the **virtual** attendees was how long it took to work on a book. The answer: It takes 12-hour days. Their unfolding books are patented! There are DIY templates on their website.

After a short break—coffee and drinks were always available—we had Open Mic, informal short presentations. This addition to our agenda was initiated at our Boston conference. Presenters were kept to five minutes and timed...without musical cue-off. It was begun by Emily Martin presenting a video of her newest artist book, ***Oscar Wilde: In Earnest and Out.*** Each of five double-sided volvelles gave a quote by Wilde followed by one on the verso by a Wilde character.

After Emily was ***Marianne Petit,*** **virtually** showing her book, ***The Person You (Don't) Want To Be,*** a series of cards using the waterfall mechanism. We would



One of the artist's books on display at the Movable Medley exhibition at the Art Students League of Denver, interestingly, a fine example of a classic leporello. © Bettina Pauly – Grimm's Fairy Tale Theater – Hänsel & Gretel

Our word for today:

LEPORELLO

Named after **Leporello,** the servant of the eponymous character in Wolfgang Amadeus Mozart's opera *Don Giovanni*, who unfolds a long list of Don Giovanni's love conquests. In book form, a style of parallel folding with the folds alternating between front and back; concertina fold.

be able to handle them at the *Movable Medley* exhibit that night. Marianne based the image format on 19th century silhouettes.

Next up was **The Popuplady** excited about a volvelle she acquired at a Bonham's auction and made by a NASA engineer for Apollo 7. This 13th century mechanism, hand-made of shirt cardboard and plastic, was designed so that if the NASA computers were down when the astronauts were returning to Earth, the volvelle could calculate, like a slide rule, the trajectory for landing. A thirteenth century cure for a 20th century problem. It came with a hand-made cardboard protective sleeve and instructions for use.

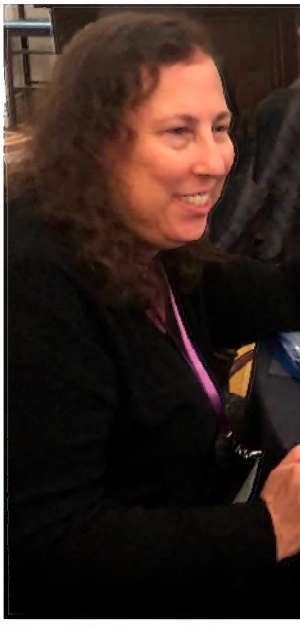
Rob Kelly, dubbed the *Wunderkind,* teased us with his personal Christmas cards, all one hundred hand-made each season. When the question was shouted out, "How does one get on the Christmas list? I shouted back, "Someone has to die!" Rob's favorite among them is the card where a train travels around the Christmas tree when opened. Rob had worked for Structural Graphics and many of his mechanisms were patented. Several of his new holiday cards are available at MOMA. See his pop-up business card here.

A former **Intervisual** paper engineer, **Renee Jablow,** has forged a thriving freelance career. She shared with us, **in person,** the game, ***Shivers,*** well-financed on Kickstarter. Other creations were a pop-up centerpiece for a UNICEF event that lit up, Star Wars models, and her favorite, a combination of chocolate and weddings.

Amy Lopez Nayve presented **virtually** from the Philippines. Amy had been our 2018 first runner up for the Emerging Artist Award. With plenty of pluck, Amy described a project she was working on that was interrupted by the eruption of a volcano! This was no "dog ate my homework" excuse. Inspired by Reinhart's expanding map format of ***The Game of Thrones***, Amy's book presented furniture showrooms including fabric swatches. It weighs ten pounds!

After describing the serendipitous way she came to making pop-ups, **Katherine Belsey,** a New York-based paper engineer, told us about her website, *makepopupcards.com*, where paper artists can sell their art. Just scroll to the bottom to see SELL YOUR ARTWORK HERE. It's like having an instant personal store.

Next up was reigning Meggendorfer Prize winner, **Simon Arizpe,** whose ***Hearthstone*** was up for another Meggendorfer Prize. His ***Houseplants***—"for those who can't keep their houseplants alive"— was in contention for an Artist Book prize. This double entry may be a first for MBS. Simon shared with us how these books came about. He described his newest projects, ***The Seven Trials of Rastram,*** and his recent pop-up map that was used as a fund raiser for New York's Central Park Conservancy. The leporello hand-out was made by Structural Graphics. $2.3 million was raised.



Renee Jablow displays her mockup for the Shivers game.

Last at the **Open Mic** was board member ***Isabel Uria*** who began by having us sing *Happy Birthday!* to fellow board member, **Kyra Hicks,** who sadly was unable to attend the conference **physically.** Isabel astonished us by showing a card she worked on to express the pandemic year 2021. The card included a striking surface and a match and would actually burn. Open Mic ended in this blaze of glory!

The provided box lunch gave us the opportunity to wander the room, visit, watch spontaneous Show and Tell, and bid on books for the Silent Auction. The request went out for attendees to vote for the Meggendorfer Prize and give the ballots to The Popuplady.

Our first afternoon speaker was Rosston Meyer, paper engineer cum publisher. His books are, shall we say, for mature audiences. Here are his six steps to becoming a publisher:

1. Books should include only 5–6 spreads.
2. Keep every book the same size, 11" x 17" ("to fit neatly on my shelves").
3. Each book to have a special edition which may include a slipcase or T-shirt.
4. Each book is crowd-funded or pre-ordered on his site.
5. Most books have the same comic book style of illustration
6. All books are sold **on-line** without discounts on his site, and Etsy or Amazon, direct to the collector.

Rosston showed videos of his archive including ***Dimensional Cannabis*** with each spread executed by a different paper engineer: **David A. Carter, Ray Marshall, Simon Arizpe, Isabel Uria, Kevin Steele,** and **Roger Culbertson.** It was probably the last pop-up Roger made before his death in 2018.

Poposition Press also produced a pop-up record jacket satirically called ***MacSabbath,*** erotic greeting cards, and **David Carter** and **Jim Diaz's** follow up to ***The Elements of Pop-ups*** (1999), ***The Complexities of Pop-ups***, supported by

Kickstarter funds. Rosston left us with the announcement of his latest project, due out in 2022, ***The Art of Andy Warhol*** and the possibility of one on **Banksy,** the elusive international artist. His press is also collaborating with **Matthew Reinhart** and **Rob Kelly.** Busy, busy boy this Rosston!

Ellen G.K. Rubin, Larry Seidman, Bruce Foster, and masked photo bomber, Kyle Olmon.

Our final speaker of the day, Sam Ita, was **fully present.** Sam has been finishing his book which relates pop-ups to origami. He has taught origami for organizations and published several DIY and how-to books on the subject. He was introduced to origami while growing up on the Canadian border and watching Canadian Sesame Street where **Ken Furukawa** showed how to do origami. It was a short leap to pop-ups.

Sam answered questions from the **floor** *and* the **virtual** conference. His favorite pop-up book is ***The Royal Family.*** He got into paper engineering answering an ad in the Village Voice for work in a "small pop-up studio." He thought the job involved banner ads, but it turned out it was working for Sabuda and Reinhart. That *error* launched his career. Before he did his pop-up of the classic ***Moby Dick,*** he hadn't read any of the classics. He did appreciate the imagery in them. Sam has recently finished a new book, ***The Tipsy Troll,*** a game book that is part of the Too Many Bones universe.

After this jam-packed day, we were loaded onto busses and taken to the Art Students League of Denver to see the Movable Medley exhibition. I never get tired of being in the presence of so much talent. Several of the Meggendorfer Artist Book prize contestants were exhibited, and we could play with most of the books. There was a broad array. Thanks to **Alicia Bailey** this vetted show had a bit of everything from a myriopticon to a triangular helical cylinder-origami folded book, to a Jacob's ladder. It was a feast for the eyes.

Dinner was on our own and MBS board members met separately. Never one to go to sleep first when pop-ups are concerned, the Show and Tell was on-going when I returned to the hotel. Erik had unloaded his suitcase and was giving the background stories for his advertising movables. We were able to handle the 2018 Camry ad but, alas, the electronics were no longer working. Too bad because I know my heartrate went up just looking at it.

A good night's sleep and a hearty breakfast at the Magnolia and we are ready to attend the last full day. And a full day it was. We began with the obligatory business meeting. **Virtual** attendees can request the financial statement.

Denise shared that MBS made $206 from Amazon Smile accounts. Please sign up for a Smile account and make MBS a beneficiary. Every cent counts and costs you nothing. MBS now has 322 active members. For those wanting a print copy of the newsletter, there is an additional fee for postage.

The first speaker of the day, presenting **live** but **virtually,** was **Professor Bobby Brody** of CUNY/Queens College. Brody spoke about surprise endings controlling the narrative of stories, like Alice waking up from her dream of being in Wonderland. The use of irony in storytelling refers to the difference between reality and expectation in stories. Examples given were Carter's ***Hide and Seek*** and **Pienkowski's** ***Haunted House,*** especially the aliens in the windows. Other uses of irony included those that are situational, verbal, or demonstrate authorial intrusion, like in the book, ***Where's My Hat?*** All in all, Brody responds to and teaches "the magic and mystery in pop-up books."

Keith Allen, paper engineer for **American Greeting Cards** in Cleveland, Ohio, spoke to us about the online

Participants construct the 2021 Denver conference collectable pop-up by Rob Kelly.

challenge, Poptober. Running for three years, artists of any caliber around the world are encouraged to make a pop-up every day for the month of October. Each day there is a word prompt to guide the creator. Not everyone keeps up the pace but what an assortment of creative movable art! Log on and follow along. Better still, contribute! You don't have to keep to the daily schedule. Keith showed several examples via video.

Next up was our highly anticipated keynote speaker, **Dr. Suzanne Karr-Schmidt,** curator of rare books and manuscripts at the **Newberry Library** in Chicago, Illinois. Among her many areas of expertise is pop-up and movable books, or as she calls them, interactive and sculptural forms, especially early ones of the 17th and 18th century. Suzanne thrilled us by posting images from **Matthew Paris'** ***Chronica Majora*** (c1240), with the first known volvelle, together with the flap illustration from ***Liber Floridus*** (1121), both incunables. These are the earliest examples of movable paper. **Regiomontanus'** ***Calendarium*** (1476) is the earliest printed movable book.

Suzanne also spoke of **Ramon**

Larry shows his finished pop while Rob guides others.

Yvonne Perez Collins and Katie Smith gingerly study the early example of movable art brought by Dr. Suzanne Karr-Schmidt.

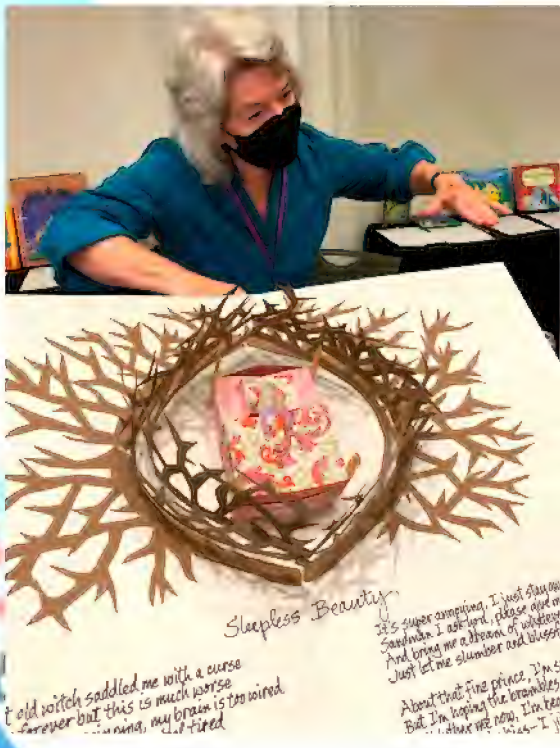
Llull's *Ars Brevis* (1308) with a volvelle to collate ideas of Christianity. Paris' volvelle showed when Easter would fall in subsequent years, and since it was in a very large and heavy book recounting the history of England, it was easier to turn the vellum wheel than the whole book. Suzanne called the volvelle "the lazy Susan of Holy Days." *Liber Floridus*, housed at the University of Ghent, is an encyclopedia of sorts.

A facsimile of the book was printed in 1968. Dr. Schmidt went on to describe fortune-telling books which used wheels and books with memory games like ***Ars Memorativa*** (1483). These mnemonic books helped one memorize the Scriptures using the alphabet. The anatomist, **Vesalius,** created ***De Humani Corporis Fabrica*** (1543) for his students, from his text by the same name. It is a book with flaps to reveal layers within the body. It was interesting to learn the term for the paper covers that hid the linen knots used to secure volvelles. They are called "knot caps," and Suzanne showed us a printed page of several uncut ones. Also interesting was the use of flaps in Bertelli's book on courtesans; the flaps hid the woman's chopines, shoes with thick soles, an indication of her being a courtesan. And finally, I was surprised to learn that in Apianus' ***Cosmographia,*** the volvelle strings had weights on the ends.

There was much to learn from this erudite scholar of pop-ups. Schmidt is working on an exhibit at the Newberry Library for 2023. Hopefully visitors would get to see many of these books.

During the break, attendees vied for the auctioned books, especially the rare Chinese ones which were so elaborate. Many were in clamshells or in illustrated slipcases. We were not permitted to bid on more than one of them.

Antje von Stemm *was very engaging and entertaining with her presentation about highlights of her career.*



Terry Englehart *brought her beautiful handmade* ***Sleepless Beauty*** *pop-up.*

Board member **Kyra Hicks** next came to us **virtually** but live and kickn' excited to tell us about her next project on behalf of MBS. While the Smithsonian Libraries have digitized all copies of *Movable Stationery* through 2018 and **Ann (Montanaro) Staples** had the foresight to publish an index, it was Kyra's idea to do an in-depth index. She has hired a professional indexer to pore over past issues. The newsletter has documented our community and now the index will be a trove of wonderful information. She envisions scholars incorporating the available information into their theses. Chapters in the index will cover:

1. Book titles
2. Publishers and packagers
3. People—both described and mentioned
4. Exhibits and events
5. Mechanisms
6. Miscellaneous

The Index is scheduled to be available next year in book form, and like the Meggendorfer Prize Book Kyra produced for us, will be printed on demand. Thank you, Kyra! You're a mover and a shaker!

A round of applause **greeted** our new, and consummately able, newsletter editor, **Bruce Foster.** When thanking Ann for her primal efforts, she deservedly received a standing ovation.

Bruce, a graphic designer and paper engineer, described the changes he made to the newsletter while retaining popular features like The Popuplady's *Poppits* and the listing of new books. Taking advantage of today's technologies by going **online,** he can include as many links as possible to expand the scope of each issue. The inclusion of video clips further enhances the experience for the reader. Adding cover stories focused on paper engineer pillars of the industry, include not only the legends, but current masters as well as emerging talent from all over the world. Rounding out cover stories to include all members, recent articles have championed our collectors and influencers like *BestPopUpBooks.com*. Upcoming issues will explore the movable book publishing environments of Europe and Asia.

Bruce uses Adobe InDesign to create the newsletter and Issuu.com to format the online magazine. **Beth Stockdell** proofs every issue. He must check every link. Videos must be up-loaded to YouTube for a technical conversion. The final copy is sent to our webmaster, Rosston, who posts it on our website with a protected password. All the links on the digitized copy are also listed on a downloadable pdf on the MBS website. I'm sure you'll agree, Bruce has made our newsletter a beautiful and informative asset to MBS.

After lunch and the end to bidding on the Silent Auction, **Katie Smith,** paper conservator at the University of Florida, Gainesville, took the **mic.** It is Katie's idea to produce a facsimile of one page in a pop-up book. They could be printed on demand so that paper engineers could take them apart to study the mechanisms. The facsimiles can be in .pdf form. This would give makers access without presence. As a librarian, it's her experience that makers strain the books to excavate the workings of the movables. Alas, she says, "no one (at U of F) cares about (her) project."

Other problems arise from the University of Florida being on Seminole land and so which books are used must be sensitive to racial issues. The project can be physically and morally messy. Her plan is to produce only one page from a book since digitizing takes an inordinate amount of time and 3D animation eats up so much bandwidth. Another limiting factor is copyright for books published after 1924. Katie has put some DIY templates on the University of Florida site. I counted 14 structures.

Our last speaker came after a short break. **Live(ly)** but **virtual** from Hamburg, Germany was the vivacious Antje von Stemm animating her work with her anthropomorphic google-eyed gloved hands. Antje shared she was always cutting, pasting and drawing. When asked to do a single spread for a pop-up book, she made an entire one. Searching at flea markets, she would buy pop-ups to take apart. She created a book and took it to the Bologna Children's Book Fair to find a publisher. They all told her her book was too big and the paper was wrong. Fortunately, she was invited to come to White Heat Ltd.

in Arizona to work with Jim Diaz. After working on ***The Nightmare Hotel*** and ***The Nightmare Cafe*** with **Andy Baron** and **Jane McTeigue,** her student visa ran out and she returned to Germany.

Antje's first DIY book, ***Fräulein Pop and Mrs. Up*** won the German Youth Literature prize. She continued to do workshops for children and make books showing them how to make pop-ups themselves. Antje showed a video of her gloved hands making pop-ups with appropriate grunting at failures. She called it international mumbling. During the COVID lockdown, she wrote a DIY book, self-published, where she gives hints on the page for text and making pop-ups. Children then can use their imaginations and understand anything can be a hero. Antje's example was the story of Mr. Pizza who lives in an oven. Her workshops follow these DIY examples. She does one to two books a year and includes people with disabilities. Self-publishing allows her to make "the income 100% mine." When asked from the **virtual** world about her books being published in English, Antje didn't seem to think that was going to happen. All in all, it was refreshing to watch her playful hands make pop-ups and listen to a devoted paper engineer who wants others to make them too.

We now adjourned to allow the book fair to be set up. Besides the opportunity to buy books from many of the conference **attendees,** the Meggendorfer Artist Book Prize contenders were to be demonstrated by Shawn and others. I told the group this was their last chance to give me their Meggendorfer ballots.

There were no outside-venders at the sale but still there were many treasures to choose from: greeting cards, artist books, MBS' 10-year anniversary pop-up book, ***Celebrat10n,*** and decorative movables by **Robert Sabuda.** Needless to say, I sent home many treasures. The demonstration of the Artist Book entrees helped me decide my vote as some books I had never seen up close.

We capped off the conference with our banquet gala starting with a yummy dinner, cash bar, and dessert. Shawn gave us the demographics of the conference saying 116 people registered for the **virtual** one and 54 attended. Since there were **virtual** attendees from Germany, Poland, Sweden, Canada, and the Philippines, and more, it's guaranteed that, in the interest of timing, people will wait for the recorded live conference which will be made available soon. Watch for the announcement.

It fell to Emily Martin to present the Emerging Paper Engineer Prize. First, she announced two who won honorable mentions: **Kajsa Bornedal** of Sweden and **Kyla Corbett** of the US. First prize went to **Tito Perilla** of Bogotá, Columbia for his book ***Nuestras Casitas Caracol*** *(Our Little Snail Houses)*(see page 22). Tito, so excited to be **present** at the Conference, is a graphic designer who recently completed his master's degree in Innovation. His focus is on pedagogical editorial products which address topics of social responsibility. Tito stood with Isabel Uria, who served as his translator. Relating that he had always found that pop-ups created a magical world, one that can tell stories of social meaning. He seeks to embrace one's own truth, especially for the LGBTQ community. The surprise inherent in pop-ups makes the reader a part of the story. Tito dedicated the book to all those boys and girls who faced the war with only one weapon: their imaginations. We were delighted to see a video of his award-winning book, which can be viewed on page 22 in the online version of this newsletter.

Ed Centeno took the floor to give us the bottom line from the **live** and **virtual** silent auctions. We realized $4,408 from the **live** auction and $4,250 from the **virtual** one. He gave a big thanks to **Larry Rakow** who ran the virtual auction and **Massimo Missiroli** and **Guan Zhongping** for enabling pop-up books to come from China.

These monies are ear-marked for scholarships to bring deserving students to our next conference. This time we had five students who helped out tremendously with various needs of the conference. Thanks to you all!

The winning Artist Book Prize was announced by Alicia Bailey. It was **Paul Johnson's** colorful and panoramic *The Lemon Tree.* (Learn more on page 20). Now it was my honor to announce the Meggendorfer Prize for the Best Trade Pop-Up Book. Only once before have I included runners up in my presentation. But I had to this time because three entries had the *exact* number of votes and were close to the winner. They were ***Dimensional Cannabis, Shells,*** and ***Star Wars.***

And the winner is! All the way from mainland China, ***Opening The Forbidden City*** by **Wang Wei** (see page 14). Congratulations and may we see more from you. MBS has truly gone global. **In-person** or **virtua**l, we had a landmark conference. Thanks to all who made it happen.

A special moment captured in time.
Back row: ***Kyle Olmon, Rosston Meyer, Larry Seidman, Rob Kelly, Erik Hluchan, Devin Stoddard, Bruce Foster.***
Front row:
Keith Allen, Isabel Uria, Simon Arizpe, Uttam Grandhi, Renee Jablow, Yevgeniya Yeretskaya.

Winner of the 2021 Meggendorfer Prize for Best Trade Pop-Up Book

Wang Wei

Opening the Forbidden City

By Bruce Foster

Above: The main palace pop-up of ***Opening the Forbidden City.*** *Completed in 1420, the Forbidden City became the imperial palace of China for 492 years encompassing the reigns of 24 emperors. It is more than a quarter square mile and contains some 980 buildings. The palace was considered a divine setting so it was forbidden to ordinary people, hence its name. For protection it is surrounded by a ten foot tall wall behind a 52 meter wide moat.*

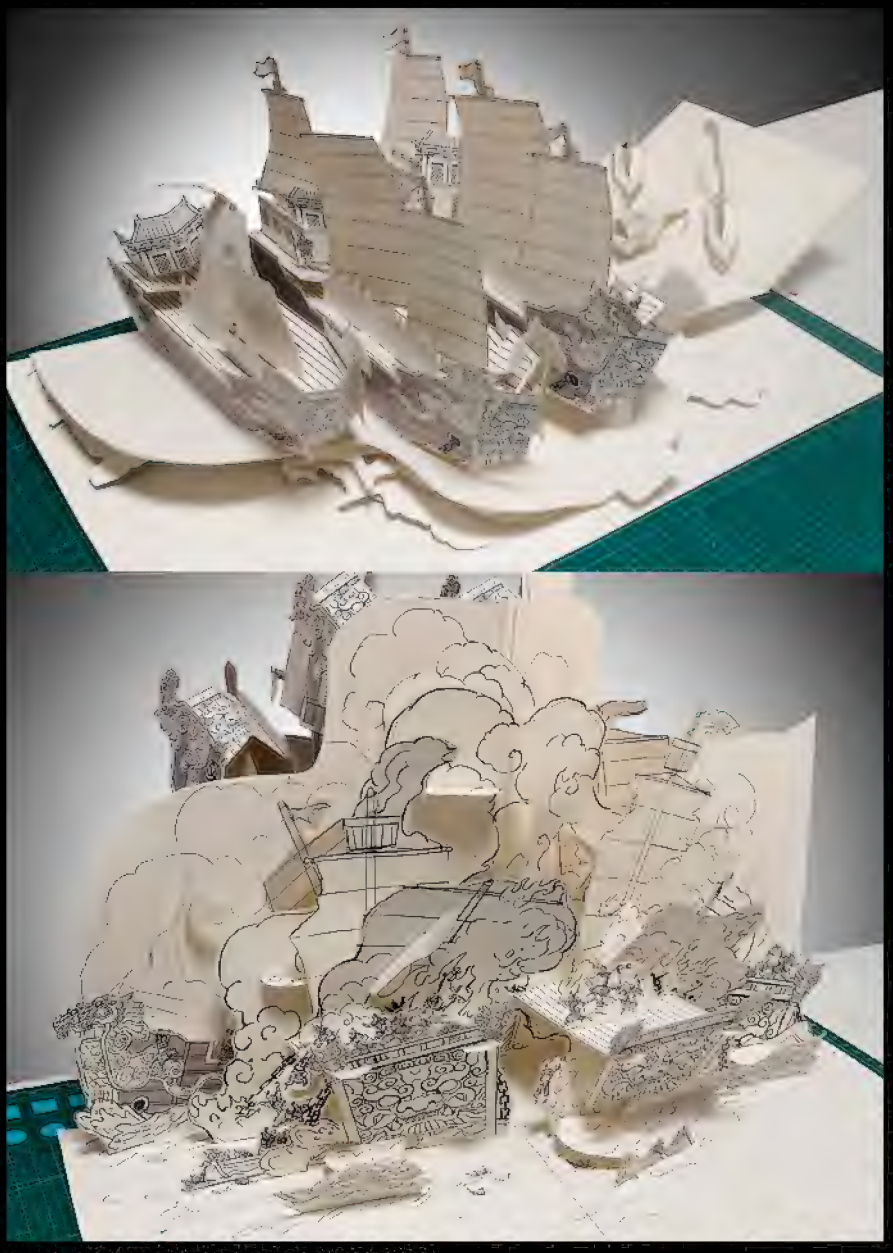
While **Wang Wei** may be new to movable book fans in the west, his work is extremely well known in China. Not only did ***Opening the Forbidden City*** win the 2021 Meggendorfer Prize for Trade Books, the highest honor of The Movable Book Society, this book had already reached the pinnacle of accolades in China, in 2020 winning the highest award for children's books there. the **Children's Book Laureate of Best Knowledge Books,** among several other Chinese publication awards.

In our written conversations, we learned that he first became interested in paper engineering in 1994 when on a business trip, he viewed and fell in love with some pop-up books from the west while at the Panyu Art Color Printing Factory. Jumping right in, the next two years he designed and published books for mainland China: *The Chinese Zodiac*, *Animal World*, and *Dinosaur World*. However, the challenges of the marketplace were very difficult. The stores there could not support these books due to their high cost and low sales volume. For the next 20 years he did not publish pop-up books, instead turning back to his first love, painting. He also designed some handmade children's books.

The 2010 opening of online sales in China allowed pop-up books to

Special Award Winner of the 2017 Year of The Rooster Chinese Zodiac Design Competition.

Opening the Forbidden City *requires a VERY large table. Completely unfolding the linear pop-up section alone measures a whopping 13.5 FEET long! Add to that another 17 inches with a graphic map of the compound on the first spread, preparing one for entrance.*



A peek at the upcoming book, ***Reveal Sanxingdui Site,*** *before and after pulling the tab.*

For those of you who are interested in acquiring a copy of Wang Wei's prize-winning book, Seth Berg has provided a link to the Amazon page.

He tells us: "It arrived in about a month with two supplemental books that are all related. Both are in Chinese. One is a paper pamphlet/guide that has blocks of information and hardly any illustrations. The other is a children's book. Hardback and nicely illustrated. It appears to be something about the history and times of the Forbidden City and features a cat who also appears in the big pop-up Forbidden City book."

Wang Wei's team discussing the book, ***The Four Seasons of the Forbidden City.*** *From left to right: (in green and white) art editor,* ***Gao Hong;*** *text editor,* ***Zu Qingqing;*** *illustrator,* ***Wang Shuting;*** *paper engineer assistant,* ***Feng Lei;*** *paper engineer,* ***Wang Wei;*** *art editor,* ***Jiang Xiaolin.***

A collection of animal pop-up cards that simultaneously evoke delicacy and brute strength.

Our Chinese Spring Festival: *With the traditional Chinese Spring Festival as the theme, a 360-degree display of the three-dimensional form was used. The book shows the different customs during the Spring Festival in East, West, North, and South of China. This year is the fourth printing, a total of 186,000 copies*

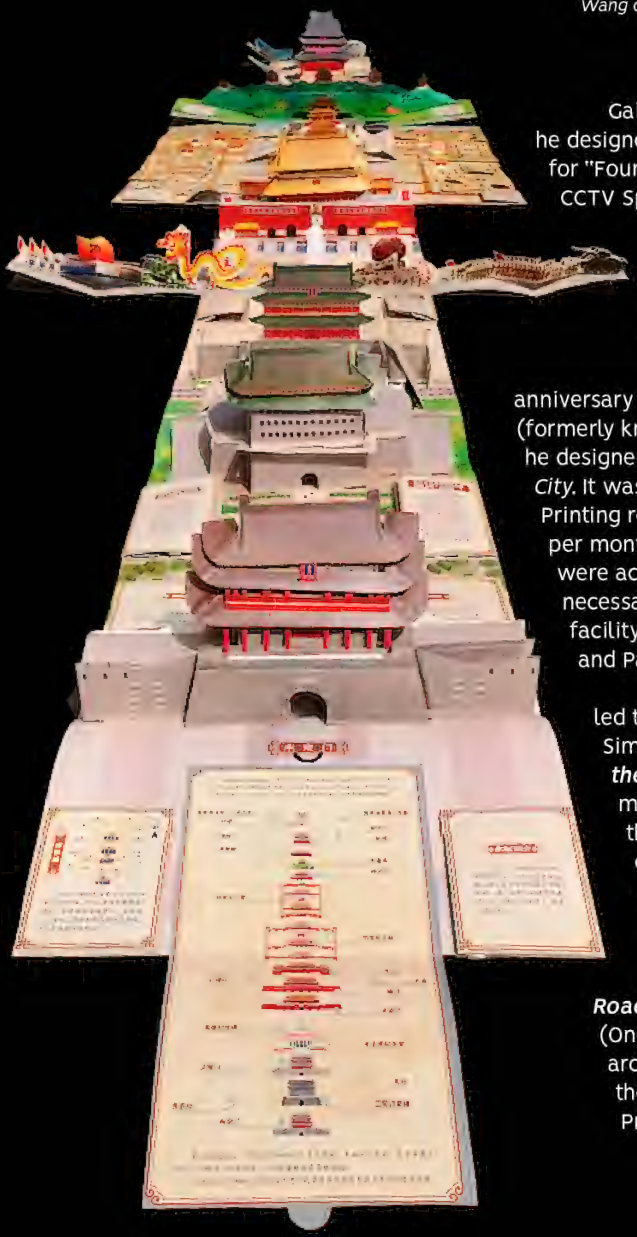
One of the four sets for "Four Famous Operas" of CCTV's Spring Festival Gala.

flourish, albeit almost exclusively consisting of western, imported books. By 2015 he was ready to explore movable books again and designed ***The Romance of the Three Kingdoms,*** although it was shelved until recently, now thankfully it is due to be published next year in conjunction with a new book, ***The Kingdom of Seven Colors.***

From 2016–2018, he was employed by the Basic Department of the School of City Design, of the Central Academy of Fine Arts in Yanjiao Town near Beijing. He taught courses in Paper Modeling Design and Pop-Up Design, hoping to apply the structures of pop-up books to large scale installations... which led him in 2017 to join forces with Fuzhou Hoilo Culture Industry Development Co., Ltd. to form his own company, **Fuzhou Yueranzhishang Culture Development Co., Ltd.** This has resulted in unquestionably one of the strongest creative teams in China with a focus on traditional Chinese culture.

Silk Road, *created in 2021 with another equally outstanding design team,* ***Kingdom of Seven Colors.*** *After unfolding, it is s-shaped, showing the architectural style of various regions on the Silk Road from Chang'an of China to the colosseum in Rome.*

*This is an installation by Wang Wei with **Professor Sun Ou,** a teacher at the School of City Design, the Central Academy of Fine Arts. The screen frame behind the back was designed by Professor Sun, and Wang designed the pages in the middle. It is a pulley under two screens. Work name: **Buddhist Mood.***



Gaining national fame, in 2020 he designed and supervised the sets for "Four Famous Operas" for the CCTV Spring Festival Gala, Bright Pear Garden. This was the first time the art of paper engineering has appeared on the Chinese film and television stage.

With the 600th anniversary of the Palace Museum (formerly known as The Forbidden City), he designed *Opening the Forbidden City.* It was printed at Qingdao CBT Printing reaching an output of 70,000 per month. But sales of the book were accelerating so rapidly, it was necessary to also print at a second facility, Beijing Shangtang Printing and Packaging Co., Ltd.

This success has led to a flurry of new projects. Similar to *Forbidden City:* ***Open the Beijing Central Axis*** is four meters long, opening into the shape of the Chinese character that literally means "Chinese" (seen on the right); Hemingway's ***The Old Man and the Sea;*** recently published ***Silk Road; Reveal Sanxingdui Site*** (One of the most important archaeological discoveries of the 20th century in Sichuan Province), and ***San Hai Jing,*** a collection of classic ancient fables and tales of mountains and seas) which is anticipated to unveil another unique form of expansion.

And the kudos keep coming: "Singing" won the Special Award of the Product Design Group of the 2017 Global Year of the Rooster Zodiac Design Competition. And if that isn't enough for Wang Wei, he has succeeded, as planned, with installations as well. The installations "Flying Screen" and "Crossing" were shortlisted for the 2017 Display China Crystal Kirin Award and won the Excellence Award. The installation "Zen Spirit" was shortlisted in the 2016 Crane Award International Innovation and Design Competition.

We are pretty sure we're going to be seeing the name *Wang Wei* again at our conferences soon...

For his part, Wang Wei told us, "I'm really proud of becoming the first Chinese person to win this award. Thanks Movable Book Society!"

中

Paul Johnson
2021 Meggendorfer Prize for Best Artist Book

The Lemon Tree

Let me start by saying what an honor it is for me to receive this prize.

When I was a child, my father, a factory worker, would spend his evenings painting pictures at the one table in our tiny house. Sitting opposite him I would cut out the model printed on the back of a cornflake packet – I remember fairground, circus, and rodeo. Did my evolution as a maker of unique pop-up books start here?

Fast-forward thirty-five years to 1985 and I am based at a university in San Francisco. Before returning to England I house sit for a distinguished poet and Berkeley professor, and his wife. I keep a visual diary of their enchanting Japanese-inspired garden in the Berkeley Hills and it was on this that I based the four spreads of The Lemon Tree. A somewhat ethereal woman floats in and out of each spread but I have no idea who she is. She was not invited. (The movable door on the cover is modelled on the garden gate of that house.)

I need a text to get started. Both the cover – which is made first – and the pop-up spreads are made from watercolour paper coloured with industrial textile dyes. The pop-up engineering is planned on drawing paper and when cut out become the templates for the finished book. Pen and ink work is then added. My pop-ups have no folds. All the units are joined with dovetail joints so there is no spring action or paper fatigue as with folded paper; also, the spreads, whole or in part, can be taken to pieces and reconstructed if need be.

The Lemon Tree's pages are a profusion of interconnected zigzags plus floors that move up and down as the spreads open and close. The design task is to avoid the moving horizontal and vertical parts colliding. There are also pop-ups on the back of each spread. In figurative art "the front" is where the action is and the viewpoint of the scene. I can see the back of our garden from where I sit, but, from a pop-up perspective, what is on *the back* of its back? I am fascinated with conceptual issues like this, for the pop-up genre is not really a 3D art form, but a 2D one in which spatial *depth* is measured by layers of paper cut outs.

People say to me: "Your books are so whimsical. Children must love them." Hidden beneath the humour in so much of my work is serious art. Pop-up artists are rarely appreciated as painters and sculptors are. Recently a woman asked me to make a pop-up book as a gift for her husband. It was to be a pictorial record of his ancestry back to medieval times. I said it would take about three hundred hours to make and gave her a price. She froze, aghast at its cost.

It is, after all, ***only*** a pop-up book.

I WATCH THE BAY'S MIST
THE GARDEN SLUMBERS
I SLIP INTO ITS SOFT SILENCE

Nuestras Casitas Caracol

(Our little snail houses)

Tito Perilla
2021 Meggendorfer Prize for Emerging Paper Engineer

Tito Perilla was born in Guateque, one of the Colombian municipalities and the capital of the Eastern Province southwest of Boyacá. His parents are **Tito Arístides Perilla**, a cattle farmer, and **Blanca Flor González,** a humble seamstress, from whom her children learned to draw through the plans of dressmaking and figurines she designed.

As a child, Perillo and his family were victims of the Colombian armed conflict. Because of the violence, they had to move from their own territory and were forced to take refuge in another city. Years later, this tragic story was portrayed by him in a pop-up book called *"Our Little Snail Houses"* or in Spanish ***Nuestras Casitas Caracol.***

Early in life, he was an enthusiast of illustrated books. In school, he had a genuine interest in drawing and painting driving him into his professional training as a graphic designer. With the engineering of paper, he found the opportunity to give life to his illustrations. Perilla says about it:

> The artifice of the illustrator maintains a special bond with each character created, and because of this, being able to animate characters to bring them to life with paper engineering mechanisms is fascinating.

To date, Peroilla has worked on such outstanding projects as a paper engineer on *Nuestras Casitas Caracol,* a book that narrates the personal experiences in the Colombian armed conflict from a child's perspective. ***LET ME OUT!,*** is an educational book that marries the diversity of LGBTQ and people with an approach to exploration and personal acceptance and **El Menú,** is an informative project about the ecosystem of food trucks in Bogotá DC. Finally, ***LA CAJA*** is a book that embraces perceptions of each person and how they can change according to people's moods.

What attracted you to paper engineering?

It was the need to embellish the tragedy. When I wrote *Nuestras Casitas Caracol* I had the challenge of illustrating a reality that is not sufficiently spoken: the child victims of the Colombian armed conflict. Paper engineering was the perfect mechanism because it gave structure to the overflowing imagination of children; after that book, I fell deeply in love with pop-up books.

Do you have formal training? Or how did you learn?

I am a professional graphic designer with a master's degree in Innovation. In my academic training, I have developed skills in digital and analog illustration, also the development of pop-up books and folding architectural structures.

What's next for Tito Perilla?

I hope many challenges come, now that my formal education has finished. I feel completely ready to face new projects and build new pop-up books. The opportunity MBS gave me to attend the Denver 2021 conference was a great setting to meet wonderful people and paper engineers I admire and with whom I wish I could collaborate in the near future. Winning the Emerging Paper Engineering Award was a beautiful thing; it motivates and teaches me that I'm going in the right direction. I am currently free to start a new project. I will be attentive to messages at *titoperillaingenierierodepapel@gmail.com.*

New book on the way!

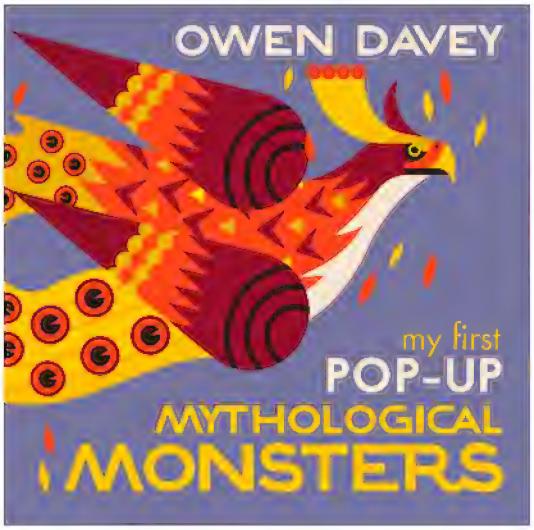
We are currently working on the publication of ***La Caja*** (or ***The Box*** in English), which is a wonderful project written by **Pedro Vaquero** and illustrated by **Brian Nateb.** We are excited and expect it to hit the market by the end of 2022.

La Caja is a metaphor for our perception of reality and how it changes depending on our mood and our beliefs. It recalls the importance of thought to our well-being and invites us to create our own reality.

The pop-up mechanisms in the book are designed to emerge from the outside, evoking the "overflowing" childish imagination that children have. In this book you will find emerging architectural structures, high-rise mechanisms, and parallel planes that construct scenographies.

"When I was five years old, my sister Paulita and I built stories and magical worlds in order to understand the war that we had lived through. For us the sounds had other meanings: the bullets from the guns were popcorn, the war planes were drones, the sounds of the fragments on the ceiling were cats with sharp nails and much more.... Today, even with scars from war, it is my responsibility to give a literary voice to those who have not been listened to, to those most affected by the war: children."

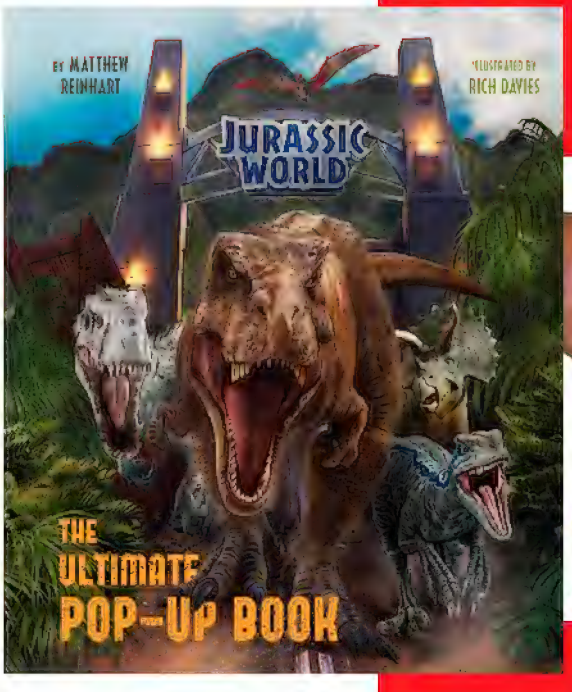
RECENTLY PUBLISHED POP-UP BOOKS



MY FIRST POP-UP MYTHOLOGICAL MONSTERS: 15 INCREDIBLE POP-UPS
PE: Owen Davey
Candlewick Studio
October 2021
978-1536217643
$17.99

POP-UP PEEKABOO DRAGON
PE: n/a
DK Children
October 2021
978-0744034943
$9.99

JURASSIC WORLD: THE ULTIMATE POP-UP BOOK
PE: Matthew Reinhart
Insight Editions
December 7, 2021
978-1683839163
$72.50



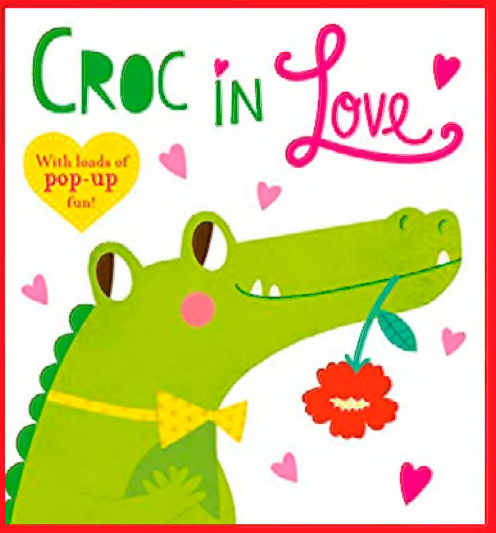
LES TOUR DES HORREURS / THE TOWER OF HORRORS
PE: Nicolas Codron
Self published/ limited run
October 2021
https://www.ncpaperworks.com/product/tour-horreurs-spe/
50 Euros
150 Euros special edition

PREHISTORIC PETS
PE: Mike Love (Illustrator, PE?)
Templar
September 2021
978-1536217148
$17.99

Nominated "Pépite livre illustré" at Children's Book Fair of Montreuil this year.

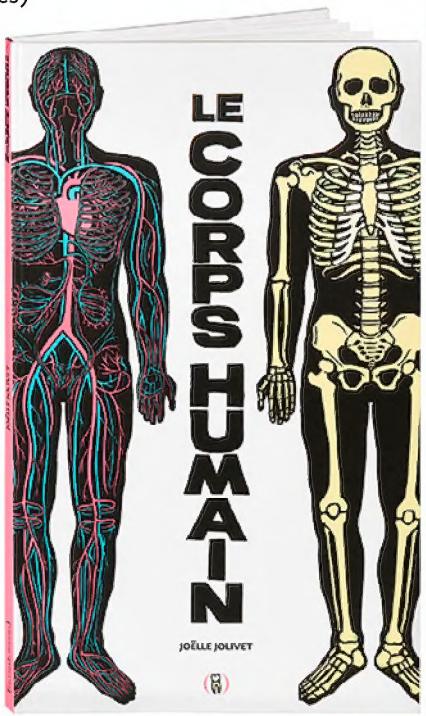
ESPRIT, ES-TU LÀ? SPIRIT, ARE YOU THERE?
PE: Dominique Erhard
Éditions des (Grandes Personnes)
October 2021
978-2361936334
20 Euro

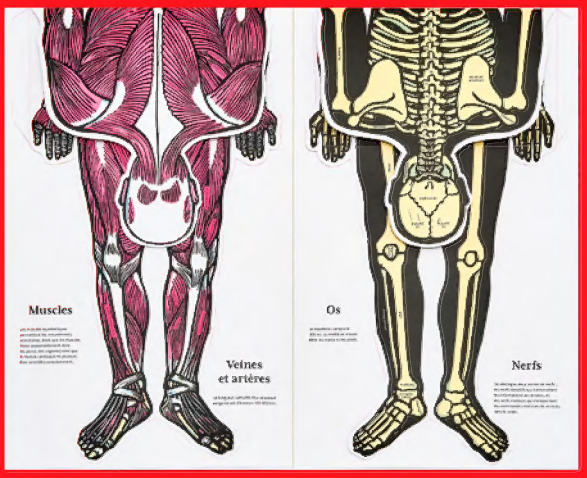
CROC IN LOVE
PE: Roger Priddy
Priddy Books
December 2021
978-0312529345
$9.99



IL ÉTAIT 343 FOIS /
ONCE UPON 343 TIMES
PE: Dominque Ehrhard
Éditions des (Grandes Personnes)
October 2021
978-2361936327
20 Euro
SOLD OUT

LE CORPS HUMAIN / THE HUMAN BODY
PE: Joëlle Jolivet
Éditions des (Grandes Personnes)
November 2021
978-2361936150
29,50 Euro
SOLD OUT





POPPITS

by Ellen G.K. Rubin

ANNOUNCEMENTS

The Movable Book Society Denver conference program is now available for registrants. Emails containing the link and password were sent in mid-December.

BOOK FAIRS

While there is only a trickle of in-person book fairs, the **Getman Virtual Book Fairs** are proliferating around the globe. For a listing of up-coming fairs, go to: *https://getmansvirtual.com/*

BOOK STORES

If, like me, you remember and miss New York City's *Horn and Hardart's* food vending machines at **The Automat,** you will love the Biblio-Mat that pops out antiquarian books. Visit **The Monkey's Paw** in Toronto, Canada to experience this unique machine. For a $3 token, you get a book from the store's collection. Gotta go!

And while you're close to the US' northern border, visit **The Corner Book Store** in Niagara Falls, New York. The Falls are a natural wonder, and this store has the last word on it with books and memorabilia.

EXHIBITIONS

I can't wait to attend the exhibit, **Medium & Message: The Book Art of Colette Fu and Lothar Meggendorfer** at the Rosenbach, Philadelphia, Pennsylvania Nov. 21-March 27, 2022. The designs and forms that define each artist's career will be presented. Knowing the work of Fu, a Meggendorfer Prize winner, this should be an educational and exciting event. For each of the artists, there will be videos and original book art.

Dario Cestaro presented his giant pop-ups on Fabriano paper at the **Festival del Disegno 2021.** Experience his great visuals and, if you speak Italian, his explanations.

Professor Dario is quite busy and will mount an exhibit, **Two Months of Paper/ DUE MESI DI CARTA** at the Fondazione Musei Civici di Venezia, in Venice, Italy from December 22, 2021, until March 1, 2022. In addition to the exhibit, there will be workshops for adults and children.

MULTIMEDIA

Leave it to paper engineer, **Ed Hutchins,** to create a wild, unique book, ***Cacophony,*** and then show you how it was made. *Cacophony* has been selected for six art exhibitions, won the Merit Award at the **Ninth Annual Book as Art** show presented by the Decatur (Georgia) Arts Alliance, and was a finalist for the Movable Book Society's Meggendorfer Prize for Artist Books.

Ed, who sees a book as "a sculptural method for storing and sharing information," produces beautiful pieces with poignant messages. Visit him and his books at *www.artistbooks.com* and see *Cacophony* being made. It will blow your mind!

See magic using a pop-up book as a prop, ***The Story of Casey Neistat by Jeki Yoo (Pop Up x Magic).*** Such an engaging way to demonstrate magic by Jeki Yoo.

MOVABLE STATIONERY

VOLUME 29, NUMBER 4

Next MBS Zoom Show and Tell Event
February 5, 7pm CST

Guest Presenters:
MJ Linford Ashley Doughty Cinthia Lozano
PLUS Antje von Stemm's conference broadcast recording

Watch your email inboxes on January 31 for the Zoom link.
Visit *MovableBookSociety.org* for more information.